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variety and complexity of the literature in which those thoughts and many new thoughts found expression. On the other hand, the thesis for such a book should be not thought *and* expression, but thought as expressed, expressed in art, in sonnet cycles, in philosophical treatises, in drama and ethics, in theories of the state.

A single example will make this clear. Mr. Taylor gives belated but wholesome recognition of the significance of the new science from Copernicus to Kepler and Newton. He does not, we think, do justice to men like Bruno or Bacon. Their systems seem over-ambitious or rhetorical, or merely superficial. Yet they sum up at least as significantly as Luther or Calvin, the peculiar personality which somehow or other we attach to the Renaissance. The case is even more palpable in his treatment of Shakespeare, where he devotes pages to the sonnets as the expression of Shakespeare's mind, with little suggestion of the kind of thing in Shakespeare that Mr. Bradley brings out in his volume on Shakespearean tragedy. Of Marlowe and Spenser the treatment is even more unsatisfactory. Literature, in other words, seems to Mr. Taylor to be expression, that is, language, that is, rhetoric. Thus the section devoted to English literature (Rabelais and Montaigne, it is true, get better treatment) seems to be treated in much the fashion of the older historians who inserted at intervals in the more important sections of their political and military chronicles, as interludes for recreational purposes, biographical sketches of the writers of the period, with disjointed and appreciative comments.

Crane, Thomas Frederick. *Italian Social Customs of the Sixteenth Century*. Pp. xv, 689. Yale University Press, 1920.

This volume, the fifth in the series of Cornell Studies in English, will be found invaluable to students of certain aspects of life and literature during the later Renaissance. It is the result of many years patient study in several literatures and will be recognized as the standard authority in its field. Professor Crane discusses the enormous mass of courtly literature of which Castiglione's *Cortegiano* in Italy and Lyly's *Euphues* in England are outstanding examples. He traces the influence of a definite genre from Provence to Italy and through Spain, France, Germany and England. He is concerned with all that bears on the general subject of the recreations, the discussions of love, the characteristics of the court gentleman and lady. Of that deeper aspect of courtiership which stressed the duty of the courtier to the state he has little to say, and to this extent the book is representative of one side only of the Renaissance conception of the training of the gentleman, but the student of Castiglione, of Spenser, Sidney and Bacon, cannot but be grateful that the part of the subject which falls within Professor Crane's province is so thoroughly handled.

The chapters deal with the nature and the influence of the Tenzon, the questions of love, courts of love, with the influence of such works as the *Filocolo*, and with the influence of the city as the seat of social life in Italy. The author also deals with the modifications of the neo-Platonic philosophy through contact with Provençal love casuistry; with Urbino and its influence on literature; with parlor games and ideas of etiquette in Italy and other romance countries; and with the general influence of this whole body of literature in England, Spain and France. This summary is an inadequate representation of the immense amount of material Mr. Crane has collected, and gives no complete idea of the summaries of plots and characters or of the discussion of sources and influences contained in his text and notes.

Besides the convenience of the book as an anthology and as a body of source material, and its high value as a collection of documents for the study of social ideals, it will add interest and meaning to the study of English literature of the Elizabethan period. For example, it is useless to try to judge works like *Euphues*, *Arcadia*, the *Faerie Queene*, or the novels and romances of Lodge and Greene by modern standards only. To understand an author and his works, we must be able to look at the life of his time through his eyes, and to know the literary past as he conceived it. Thus, this book, different in its method as in its field from that of Professor Berdan, finds no small part of its value in what it does to enable us to get a Renaissance point of view. It is valuable to the specialist because of its thoroughness and its encyclopedic qualities; selections from it will also be found of high value as supplementary reading for students who wish to acquire a background for the study of the Elizabethan novel and short story, even of *Loves Labours Lost* and *As You Like It*.

Withington, Robert. *English Pageantry*. Volume II. Pp. vi, 435. Harvard University Press, 1920.

While the major portion of this volume is devoted to various survivals of ancient pageantry in modern times and to the important new forms, such as the Parkerian Pageant, of recent years, we find a complete history of the Lord Mayor's Show from 1209 to 1919, and, in other chapters, frequent links connecting the present and the past. This second volume also brings into fuller relief the length and variety of the story Mr. Withington has had to tell; the links between past and present; the continuity of human tradition, and, in the sections devoted to recent pageant history, the evidence of the great significance of these modern efforts to re-create the community spirit all but lost in the helter-skelter of modern life. The scholar has reason to be grateful to Mr. Withington for the industry and learning which he has brought to his task; the lover of dramatic art, for these beautiful volumes devoted to the history, through centuries, of a